



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

MAY/JUNE 1993

THE INNOVATION GENERATION

The Next Generation of Fashion Designers Association, Inc. is a non-profit coalition of fashion designers, established to help its members expand their visibility with the press and buyers via meetings, press events, and group shows. One example of the latter was the recent Navy by Cover Girl sponsored fashion show, featuring highlights from ten designers whose inspirations ran the gamut from the New York Police force to Audrey Hepburn! The one constant thread amongst this diversity was the innovation, high quality, and attention to detail in each collection.

DONNA MAIONE

Texture is key in this knit collection, especially in the charcoal Donegal wool, open-knit string (handknit) sweater, which tops a long side-slit Donegal wool skirt with lining. Other winners include the fluffy chenille swingy cardigan jacket with zip-front and shawl collar, paired with a long slim side-slit skirt in silk and Lycra; and the black crocheted vest, with scalloped edge and dipping back, layered over a black silk tee, topping black wool wide-legged pants (worn with a sheer silk organza apron skirt).

CHARMAINE WELLS

Black is predominant in this collection, often paired with "nude" coloring, as the mood veers between Edwardian "dandy" and military/naval: A black cropped double-breasted double-knit jacket, with squared sailor collar at the back, is teamed with a "buccaneer" shirt thong

suit, in nude with black trim. The long ruffled sleeves of the latter protrude from the former — topping black double-knit bell-bottoms. There's also a "great" fit 'n flare maxi coat-dress, in nude wool with black banding on the notched collar and cuffs.

NESLIHAN

Silhouettes ease up here, as rust, brown, black, burgundy, gray, and black are translated into a belted kimono jacket and easy drawstring pants, or a long collarless jacket with black detachable chain belt, matching vest and mid-calf skirt — all in

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FALL '93 - A LITTLE BIT OF THIS... and A LITTLE BIT OF THAT...



KENNETH RICHARD

The current Fall '93 womenswear offerings are diverse, running the gamut from soft, easy silhouettes, such as layered three-piece pantsuits to equestrian-inspired jackets worn with jodhpur-effect pants, as well as jackets and long fitted coats that march to a military beat.

A major vintage influence comes from the Edwardian era, exemplified by the proliferation of elongated, fitted jackets with a higher cut, teamed with long skirts and wide or flared pants. Vests, in their classic form or in a longer version that hits the thigh or grazes the ankle, continue to play a major role. With few exceptions, hemlines stay down, veering between mid-calf and the ankle. The slim silhouettes incorporate movement, often in the form of a slit or a trumpet flare. Evenings are understated, with less glitter and adornment, and focus more on simple, fluid shapes and fabrications. The palette is predominantly somber, with black favored, together with burgundy, hunter green, chocolate brown, and blue

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(from navy to midnight). Neutrals play a major role, especially the grays (taupe to charcoal) and ecru/cream. Key fabrications include knits, velvet for day or evening, lace, crocheted looks, and the very important lightweight wool crepe. Sheer looks go forward, using chiffon or organza as palazzos, overskirts, insets on dresses, etc. In terms of cut and tailoring, the following designers exemplify excellence for Fall '93.

GEOFFREY BEENE, the "King of Cut," as always seems to defy gravity with his remarkable architectural silhouettes. Highlights include the orange boucle 3/4 length swing coat overlaid with a structured black wool jacket featuring giant orange dots; the short black coat with impeccable white silk piping and diamante buttons; the seamed leather jacket which flutes into a rigid peplum — that leather peplum appearing once more on a burgundy wool suit with short skirt. Tailored to perfection is a gray wool abbreviated jacket, its asymmetrical closure trimmed with black, and its seams reinforced and raised. A very short geometric jacket in contrasting panels of pink wool is so structured that it seems to hover around the body! A black wool crepe coat dress features a sculptured neckline and pointed hem, cinched at the waist with a black silk belt. A high-tech take on the little black dress combines lace and satin with transparent plastic tubing that acts as back-crossing shoulder straps; while a romantic empire jersey gown flows to the floor from a high illusion neckline of reembroidered black and gold lace.

NORMA KAMALI's collection conjures up visions of the film "Women in Love," based on the novel written by D.H. Lawrence, that is set in Edwardian England. Her silhouettes and fabrics exude a romantic, vintage mood: A long fitted wool check jacket with tails slips smoothly over a long black velvet hobble skirt. The same jacket silhouette, this time in black velvet, pairs jauntily with gray wool pinstripe flared pants for a true "dandy" effect. As a foil for the elongated slim contours, she shows long capacious bathrobe coats and cocoon jackets in faux leopard or velvet; a black velvet 3/4 swing jacket is lined with faux leopard and tops black velvet bell-

bottoms. For evenings, ecru/black satin print flared pants are paired with a rich brocade halter vest. The latter fabric is also translated into a jacket with tails. For nighttime glamour, black chiffon cascades fluidly down to the ankle in three tiers from a squared neckline. Another tiered black velvet gown is accented with matching satin at the straps, waist, and layered edging; while a black velvet, bias cut, long slip dress is teamed with a simple, yet eye-catching, long gold sequined tabard.

ISABEL TOLEDO brings a mystical Medieval mood to her collection of jersey knits, leather, mohair, wool, organza, lace, and velvet. The palette is low key, and includes gray, beige, black and brown, with accents of color, such as burnt orange. A gray ankle-length fit'n flare jersey dress is accompanied by a beige, hooded cape; while a burnt orange leather peplum jerkin with notched sleeves tops a gray jersey jumpsuit, with full, pegged legs. A boxy, wool jacket is layered over a leather vest, jersey bell-bottoms and cape-like leather jacket, all in black. Cut is key in Toledo's P.M. dressing too. Standouts include the sleek black jersey full pants and matching tank, the midriff inset with sheer organza, and the long bias cut gown, also in black jersey, punctuated with triangular black satin waist detailing.

ROBERT DANES is a relative newcomer to fashion, but not to the concept of cut and shape. Trained as an architect, his silhouettes and origami-like folding and pleating clearly echo this early influence. A simple form-like black crepe mid-calf dress features overlong sleeves, cut into geometric notches, with matching back-slit. In ivory crepe, a collarless jacket ripples into fluted pleats at the back of its long peplum, and is paired with coordinating easy pants. A navy crepe mid-calf dress with long sleeves incorporates a circular cut out neckline at the cleavage, and rises up to a high collar. A black crepe pantsuit features a cardigan-style jacket which buttons at the waist, revealing a black lace tank beneath. The sleeves on the jacket are extra long, extending over the fingers. In an Edwardian mode, an elongated fitted jacket with tailored, pleated peplum has a stand-up structured collar, and is teamed

with a mid-calf matching black crepe slim skirt. For evening, he pleats and overlaps layers of sheer organza in a navy blouse and a long burnt orange sarong, creating an ethereal effect where no edge of the fabric is on the same level as another. And talking of ethereal ... what could be more so than the sleeveless, moss green organza, layered handkerchief hem dress, worn over a black lace catsuit.

TRACY FEITH utilizes gray solids and pinstripe, beige, navy, red, brown, green, orange, and lots of black, together with a "newspaper" print. Fabrics include wools (from felt and knits to crepe), as well as denim and velvet. The mood is one of '70s whimsy in this ultra contemporary collection: Vests are key in this collection, often paired with bell-bottoms, or going solo over a sweater. One ankle-length black wool vest buttons down the front, is ruched into pleats and tied with leather thongs at the back, and tops a brown sweater. A black wool crop top backless jacket is paired with bell-bottoms that are seamed at the thigh, and feature button-on wool felt panels at the hem. Taking us back to psychedelic times is the multi-fabric patchwork long coat in hues of red, with matching shorts. A long A-line skirt combines contrasting tones of green in horizontal panels of wool and velvet; while slim flared pants are overlaid with matching beige wool "apron" which buttons onto the pants via grommets (reminiscent of chaps). Metal grommets also provide an accent on a long cape (actually two flaps), which affixes it to a belted jacket with side-slits, all in navy or red wool.

The inspiration for **KENNETH RICHARD**'s Fall collection is Edgar Allan Poe's "The Raven," creating a Gothic mood in black, plum, stone gray, white and peat wool crepe, viscose, acetate, cotton, wool knit, georgette and chiffon. The bird in question is interpreted via feathers which adorn an exotic neckpiece of black jersey with crisp cotton stand-up collar. But the beautifully man-tailored separates and dresses stem from the Edwardian era, exemplified by the "dandy" tailed single-breasted jacket with abbreviated, notched front. There's another version of this, with a short rounded tail which curves smoothly up to

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tropical wool. A gray wool knit crop top, with crocheted panel, tops a long gray wool wrap skirt; while an evening column in burgundy wool has a see-through bodice with crocheted sleeves.

J.R. MORRISSEY

There is much to choose from in this collection, with antique stenciled lace, iridescent silk, Doupioni, tapestry, wool, wool/silk blends, and upholstery fabric shown with feathers, faux fur, and Ultra Suede accents. This rich mix includes a gray silk/wool blend bodysuit and cardigan which tops antique stenciled lace pants; a military jacket with Nehru collar; and a sienna jodphur-look pant with Ultra Suede trim, worn with matching wool/silk twill blazer and upholstery fabric car coat, also with Ultra Suede trim.

MICHELLE BERGERON

This collection is clearly influenced by "New York's Finest" ... the police force. Black and blue to gray and winter white are featured in wool flannel, suede, Lycra, and wool gabardine. A multi-pocket uniform jacket appears as a repeating motif in a variety of interpretations. For instance, a black wool flannel and suede, long belted "police" jacket is paired with white pants, which could also be topped by a shorter jacket in marine blue with matching suede back. The lower two pockets of this four pocket jacket extend beyond the jacket hem. Another arresting ensemble is the winter white wool flannel and suede vest and matching gabardine/Lycra flared pants, worn with a white Lycra crew.

WILLIE PALMER III

The cut is key in this tailored collection, where a long fitted jacket in black/gray/white houndstooth is fluted into a curving pleat at the closure. This tops a slate gray twill pant and houndstooth vest. An elegant, long, eggplant collarless jacket features an extended panel at both the front and back. The jacket tops a short slim skirt. There's also a short (knee length) pinafore dress in gray tattersal wool which neatly tops a crisp white cotton blouse, and comes with its own gray houndstooth wool cape.



LARS NORD

There's an ethereal "wood sprite" mood in this collection, with soft lines and fluid fabrics providing diverse rich looks. A "Maid Marion" black velvet tunic, which laces up the front and goes into a deep "V" at the back, gets belted over an ankle length red/green/black skirt formed from vertical panels. In wine wool, a fit 'n flare long jacket, featuring an enormous collar, tops a black silk georgette men's shirt and multi-color chevron stripe silk shantung tie-back vest (with sharp front points). This is teamed with wine wool slit-front pants. There's also a beautiful black silk velvet dress with empire waist and handkerchief hem skirt which

exposes an ivory silk georgette blouse and skirt beneath.

ROB MYER

The inspiration for Fall is military as coral, olive, lavender, and black show up as a coat-dress or a Napoleon jacket. Shown in lavender wool, the latter is an abbreviated silhouette with distinctive double-breasted flapped back closure, and trimmed with gold braid on the cuff and on the epaulettes. This jacket pairs with slim wool pants. There's also a black, long slim wool skirt with a matching vest that veers into two elongated points at the front and one at the back. For evening, look for an ankle length, ultra-fitted black matte jersey column that flutes out into a wired hoop.

ROSE MARIE WOULFE COLLECTION

Plenty of Edwardian romance and more military looks in this collection. Highlights include: an empire line, long wool jacket with gently curving hemline in black/gray stripe and long "hobble skirt" in black wool with slit back; a period influenced "bustle back" suit in black and gray striped wool; and a forest green tapestry print long cutaway jacket with military stand-up collar, in velvet, with matching slim pants. There's also the option of a riding jacket in that same color/fabrication. Another vintage look takes the form of a 3/4 length black coat with spider lace trim and matching long, lace skirt.

DEREK FARRAR

Derek Farrar pays tribute to Audrey Hepburn in this ladylike, elegant collection of gabardine, wool jersey, taffeta, and gazar, presented in red and black with white accents. A black jersey catsuit acts as the first layer under a red gabardine pant that looks like a skirt! Topping it off is a black squared-off gabardine vest. In a salute to the '50s a full, black gabardine long circle skirt pairs with a matching scoop neck vest, worn over a black jersey catsuit. And for a sparkling night on the town... look for the hand-beaded top and full black taffeta "ballgown" asymmetrical skirt, complete with train.

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a single-button closure— both neatly top the slim button cuff or slightly pegged cuff pant. Tails are also a feature on the fitted vest, and a slim skirt which is cut into a button-front "V" dipping into points at the back. As a contrast, another jacket with an airy silhouette incorporates a high back-slit, and side-slits that rise to 4 inches from the armholes: A single-breasted style, it's extremely flattering for any size woman. High front and back-slits are also a feature on a long slim skirt, giving the illusion of culottes/palazzos. There's an entire group of black, plum, and peat chiffon and georgette tailed blouses, some with pointed collars and cuffs, some with ruffles: In the same fabrics and colors, as well as white cotton, there are sleeves designed to be worn with accessories, fastened with black ribbons or garters. Also in white cotton, a pleated front long shirt dress features a pointed collar which is doubled on another version.

Pristine clothing may be a mandate for Fall '93, but some designers get their kicks by adding texture and surface interest.

CHRISTIAN FRANCIS ROTH returns to his couture roots with a youthful collection that doesn't always succeed, but shows flashes of brilliance. Beautifully constructed — his inset argyle, wool flannel suits in unusual color combinations. The hip length cardigan, in sage/brown/gold, paired with a short slim skirt is an outstanding example. In a group inspired by the Middle Ages, a gray cashmere knit, side-slit dress with a cut out "chain mail" wool shawl displays tongue-in-cheek wit. The ubiquitous Edwardian influence is found in a pretty range of cashmere and velvet suits in spice tones; while the brown double-breasted swing jacket, with velvet collar and cuffs and slant pockets, over long slim velvet skirt offers a welcome change from the excessively fitted "dandy" silhouettes so prevalent in other collections.

With other designers looking to the Edwardian for inspiration, **ANNA SUI** goes back to the French Revolution for her point of reference. Velours and velveteens, in rich mink, purple or claret, are fashioned into long shaped jackets,



and worn over tapestry vests and lace lavished shirts. Her military looks are equally inspired: "Prussian" crushed velvet coats combine fanciful white embroidery and black faux fur trim in a King Ludwig of Bavaria pastiche that works! Sui also offers show stopping crushed velvet full length coats, in deep jewel tones with bead embellishment, as part of a "Medieval" late day group.

Heidi goes hip in **BYRON LARS'** socko collection! Sweet without being saccharine is his embroidered white blouse topping loden suede short lederhosen, and the long printed velvet jumper which is also worn over a crisp white shirt. Loden resurfaces in a fitted wool suit with peplum jacket and long slit trumpet skirt. Another fitted jacket, in a nicely muted brown shadow plaid, gets a toggle closure. This too is shown with a slim loden skirt. Surefire bestsellers are the young and infinitely wearable Tyrolean coats: Byron spoofs the genre with a swingy 3/4 white faux fur with oversize brown patent toggles. He proves he has a way with knits by offering a white cabled "car wash" sweater over black shorts, and a long cabled vest over black tights and rust checked shirt; while a perfectly charming baby cable short flared skating dress evokes images of Sonia Henie.

Gone are the gimmicks at **ZANG TOI**. Highlights from his chic imaginative collection include some interesting texture combinations: A red striped poor-boy tunic tops a hunter silk organza pleated skirt that is accented with a velvet border stripe. A beautiful "Gothic" jacket and a tulip wrap skirt in navy tweed are both trimmed with green suede and worn with a navy wool sweater. Ingenious is his pairing of a wool lace knit dress under a tweed peacoat, and a wool poor-boy dress with Mongolian lamb cuffs under a lamb suede peacoat, all in black.

For the ladies who lunch, **LOUIS FERAUD** shows the kind of feminine clothes that his customers understand. An elegant popcorn tweed wool/angora jacket is offered with a faux leather skirt and sable trimmed wool/angora shawl. After dark, brilliant combinations of emerald, red, and fuchsia appear. Pailletted jackets with couture inspired multi-ribbon roses are teamed with fluid

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black crepe pants. Livelier is Feraud's lower priced S.E.T. Collection. Highlights include the black embossed faux leather sportswear components, the sand wool/cashmere cable knits, and the youthful Dalmatian print linings found in a belted wool/cashmere trench and an alpaca caban jacket.

OSCAR DE LA RENTA reinterprets the current trends for his customers' upscale lifestyle. He walks a fine line with a mostly successful group of '70s rich hippie kilim printed and quilted coats, knit cardigans, and pants. More sure-footed are "today's dandies" in blue, brown, or green wool jackets with velvet collars and pants. After dark, there's a romantic black velvet jacket, with ruffled chiffon sleeves and collar, worn with matching chiffon pants, as well as feminine black cashmere sweaters and long slim skirts. The sweaters have crisp white pleated collars and cuffs for a contrast of textures.

In **NICOLE MILLER**'s cheerful collection there are some wonderful offbeat ideas. Her slant on the dandy includes a silk crest print blouse worn with a wool sateen vest and sateen striped pant, all topped by a black wool jacket. The latter gets added texture with Turkish toweling embroidery. Unusual too are the black viscose "carpet coats" shown over penguin printed Lycra panne dresses. Sure to be a hit at retail are Nicole's glamorous '30s Vionnet-inspired beaded black rayon georgette evening dresses.

TODD OLDHAM combines funk with uptown chic in a young, hip collection that shouldn't work but somehow does — it's one of his best yet! Fabric mixes include piling on stripes with prints in warmed up spice tones. The mood is set for a party... with names like "Whirling and Swirling Dervish" describing empire cropped jackets over long flowing print dresses. The fun continues with a wine/gold upholstery stripe fitted double-breasted pantsuit, and a black crocheted cropped vest layered over a foulard print blouse and pants. "Paisley Park Party Suit" gets a short glittery beaded fuchsia jacket, while "The High Priestess of Soul" is a gorgeous gold beaded empire jacket over a long black jersey dress. Todd breaks all the rules and gets away

with it in a show stopping "Cosmic Center Suit." It consists of an acid green, mirrored, shaped jacket and flared paisley pants.

The New York Collections for Fall '93 are definitely about choice: Offering a myriad of lengths, fabrics, and eras from which to choose, many designers showed a little bit of everything. From Edwardian and Victorian to the '90s via the '70s, from the intensely ornate to the bare minimum, with looks that are specific and abundant — the fashion pendulum seems to be swinging out of control.

MODERN MINIMALISM

CALVIN KLEIN is not known for excess, but his collection this season gives new meaning to the word stark. In addition to the lack of accessories, from jewelry to hosiery, his models' faces were scrubbed clean. The message — simplicity. Layering components, such as sweaters and vests, are noticeably absent. Nothing ties around the waist, no long shirt tails hang beneath a jacket. Tunics and knit pullovers are often worn with pantsuits, while cardigans occasionally replace jackets. Colors are nuances of the same shades: black, kohl, carbon, ebony, smoke, steel, nickel, and pewter to name but a few. Fabrics intermingle, such as a cashmere knit tunic worn with a crushed velvet skirt and leather pea jacket, all in black.

A LOOK AT THE PAST

At the other end of the spectrum are the collections of **DONNA KARAN** and **RALPH LAUREN**. Both, although different in many ways, promote an extensive use of layering and pay homage to the past. At **DONNA KARAN**, many of the pieces are worn over a bodysuit, sometimes textured, such as a stretch point d'esprit. Pants or skirts fall easily over this, as well as a vest, jacket and sweater. Another added layer is the "bum wrap" in the knit group, worn with a skirt, bodysuit, and cardigan in oatmeal cashmere. Colors are neutrals or black, with a few pieces in wine, plum, and blue. Dresses are vintage-inspired with princess and empire silhouettes, in velvet or crystal beaded, and worn with velvet portrait hats and crystal chokers.

RALPH LAUREN looks to turn of the century Russia for inspiration this season. His fitted "military" jackets, trimmed in faux Persian lamb, have frog closures, and are worn with slim pants tucked into shiny black boots. The silhouette loosens up as brown tweed three-piece pantsuits mix with separates in velvet, silk paisley, and weathered leather, topped by robes and long cutaway jackets. A gypsy-inspired group uses paisley-printed silk chiffon for long tunics and wrap skirts, which are worn with velvet vest and tights.

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RALPH LAUREN

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A LITTLE BIT OF EVERYTHING

Two collections that are hard to define are **BILL BLASS** and **ISAAC MIZRAHI**. The former, known for his very lady-like luncheon suits, gives them a new spin this season. The jacket is elongated, with a slight flare in the back, and worn over white ruffled blouses and pants. This is one collection where there is lots of color, as well as prints such as houndstooth, plaids, and paisleys.

ISAAC MIZRAHI also shows color, as well as everything else, and layering is key. An example is his glitter crepe moon duster worn over the spider web lace wrap blouse, viscose jersey tap suit and wool chiffon pants; the result is sheer on sheer layering. A "Renaissance" group shows a rich mix of prints and colors in flocked velvet, stenciled chiffon, and hammered satin.

SMART DAYWEAR

JENNIFER GEORGE quotes her grandmother in her press release touting the importance of looking "smart." The collection she shows for Fall does just that. Knit tunics and cardigans mix with

wool separates in earthy neutrals, gray, and black. Another designer who showed very wearable daywear is **JOSEPH ABOUD**. His bias cut trouser and accordion pleated skirt are just two of the interesting pieces that work well with his elongated jackets, in mostly neutrals.

At the **ANNE KLEIN COLLECTION**, much of the daywear is uncharacteristically black-on-black. Long jackets are paired with an array of bottoms, including full pants, leggings and skirts — from mid-thigh to ankle-length, some full with sheer panels, others straight with high side-slits. **RANDY KEMPER** presents a saleable collection with some perfectly tailored pantsuits. The slight flare in most of the pant legs managed to look modern yet understated. Color shows up here in pale greens, including spruce, moss, sage, and olive.

For a perfectly feminine approach to daywear, the **CYNTHIA ROWLEY** collection has it all. Dresses look terrific in both the '40s-inspired short or long swing florals, and the wool jersey '70s looks, such as the Jan Brady school dress. The Edwardian-inspired brocades are also quite pretty.

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